DC #22

DIRECT CURRENTS

BOOKS SHIPPING IN NOVEMBER

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MANHUNTER #21

DEADMAN FINDS LOVE AFTER DEATH

Death is the loneliest state of existence, a fact that Boston Brand never stopped to consider . . . at least not until he died.

But after an assassin's bullet cuts down the famed circus aerialist, Deadman learns the hard way what it's like to be *truly* alone and all he can do is pray that he would one day find love after death.

Investigating an abandoned circus in the Wisconsin Northwoods, Deadman comes upon another ghost . . . the spirit of a female aerialist who was rumored to have been murdered by her husband, the owner of the circus. The two spirits fall in love . . . but even death can't protect her from her still-living husband's jealousy as he unleashes a horde of side show horrors to keep them apart.

But that's only the tip of the supernatural iceberg and something even more sinister is under way . . .

DEADMAN: LOVE AFTER DEATH is a two-book Prestige Format mini-series written by Mike Baron, with art by Kelley Jones, and full-process coloring by Les Dorscheid. LOVE AFTER DEATH is labelled "Suggested for Mature Readers."

Deadman is back, proving that even after death, there can be happiness . . . and heartbreak.

WHY DOES THIS REPORT ABOUT A GHOST BOTHER ME SO? THERE ARE A DOZEN STORIES ABOUT HAUNTED HOUSES EVERY YEAR. IN THE CIRCUS WE'D CALL THEM SUCKER CALLS.
MAYBE THAT'S IT! BYRON COLBY, THE LUMBER BARON WHO BUILT THAT HOUSE... HE ALSO BUILT A CIRCUS.
MAYBE THAT'S IT--THE THOUGHT OF SOME LITTLE CIRCUS OUT IN THE MIDDLE OF NOWHERE...
AND THE GHOST. SHE WAS A GYMNAST.

THE GREATEST TEAM-UP STORIES EVER TOLD

These are fifteen of the finest team-up stories ever presented by DC Comics, published for the first time in a hardcover volume. The title tells it all . . . **THE GREATEST TEAM-UP STORIES EVER TOLD**. Included are:

• "The Flash of Two Worlds," the landmark story that re-introduced the Golden Age Flash to modern readers, by Gardner Fox, Carmine Infantino, and Joe Giella, from FLASH #123 (1961).

• "Crisis on Earth-One" and "Crisis on Earth-Two," the first meeting of the Justice League and the Justice Society, by Fox, Mike Sekowsky, and Bernard Sachs, from JUSTICE LEAGUE OF AMERICA #21 and #22 (1963).

• "No Evil Shall Escape My Sight," Green Lantern and Green Arrow's first team-up, by Dennis O'Neil and Neal Adams, from GREEN LANTERN #76 (1970).

• "Planets in Peril," starring Adam Strange and Hawkman, by Fox, Infantino, and Murphy Anderson, from MYSTERY IN SPACE #90 (1964).

• "The Jungle Line," with Superman and Swamp Thing by Alan Moore, Rick Veitch, and Al Williamson, from DC COMICS PRESENTS #85 (1985).

Plus ten more stories, featuring Superman and Batman, Superboy and Robin, Aquaman and Green Arrow, The Atom and The Flash, Green Lantern on Krypton, Batman and The Creeper, and the first Teen Titans story ever. Writers and artists on the stories include Dick Sprang, Wayne Boring, Lee Elias, Ramona Fradon, Alex Toth, Elliot Maggin, Dick Giordano, Jim Aparo, and Dick Dillin.

The 288-page hardcover THE GREATEST TEAM-UP STORIES EVER TOLD also features a Foreword by long-time DC editor Julius Schwartz. The painted cover is by Dave DeVries, from pencils by Carmine Infantino.

THE GREATEST TEAM-UP STORIES EVER TOLD . . . the very best of the best, together in one book for the first time.

HOW CAN YOU POSSIBLY CLAIM TO BE THE FLASH, BARRY ALLEN--
WHEN I--JAY GARRICK--AM THE FLASH--AND HAVE BEEN SO
FOR MORE THAN 30 YEARS?!

FROM • THE EDITOR

Dear Ms. May,

While I've captured your ear, I have a question. Unfortunately, it is *the* question everyone reading your books asks all the time, but I hope you'll see fit to respond, just the same. The question is, how does one go about obtaining a job at DC? . . . How does one become an artist in comics? a writer? an editor? an art director? a designer?

Sincerely yours,
Marshall Adams
576 Witsell Road
Jackson, MS 39206

Dear Marshall:

You're right, that is *the* question. One time, a guy called me up mentioning a mutual friend we had and asked if he could stop by to chat. During our conversation, he mentioned his experience and interests, and I realized he wanted a job at DC. I also realized that the job he might be best qualified for was *my* job. And I certainly wasn't planning on giving up my DC job.

First, let me tell you about staff positions (editors, art directors, designers, marketing folks, licensing folks, that sort). To get a staff position, you need to be in the right place at the right time and have the right combination of talent, experience, and knowledge. The staff at DC Comics has probably doubled in size since I joined back in 1984, and no two jobs are exactly alike. Each person applies his or her own unique experience to equally unique positions. I got my job of Marketing Communications Manager because someone I'd worked with back in 1980 was at DC and had heard of a new position opening up that practically had my name on it. (About two months and four interviews later, it *did* have my name on it.) Others are hired through advertisements in the newspapers. Others are people we've met in our dealings and who have impressed us, even though many were not looking for jobs with us when we called. I'm sure you'd like a simple answer or directive, Marshall, but there just isn't one.

The variety of experiences that our freelance writers and artists bring to their jobs is equally astounding. We see portfolios whenever we travel. (I was recently a behind-the-scenes observer at a guest appearance in Eau Claire, Wisconsin. (Hi, Herman!) Even there, customers had brought in portfolios for the freelance artist to look at.) Vice President-Executive Editor Dick Giordano assures me that the editors at DC Comics do their best to look at all the material they can, whether through the mail, at conventions, or at store appearances. But there are many more submissions than there are hours to evaluate them.

Do send in your work. Do bring your work to comics representatives at local store appearances and conventions. But don't expect your work to translate into a job. Many of our artists have drawn since they were old enough to hold a pencil, and it still took many years and rejections before they got even a fill-in job. Some people give up before they ever get a professional assignment.

If you really want to draw or really want to write, get lots of practice. Take classes at your high school and at college. Draw or write at every opportunity. Mimic those whose styles you like. Try to draw and write about lots of things. Get as much experience as you can and take constructive comments from professionals in the spirit in which they are given—as constructive comments.

It may seem ironic, but it's a lot of work to get work. And once you get work, you will *still* be working. We have a lot of fun at DC Comics, but we also work *really* hard. When we have a job available—a fill-in assignment on a comic book series, a regular assignment, or a staff position—we look for the right person. So there's no mold for you to try to pattern yourself into. Just do what *you* enjoy—and work hard at it—and if what you enjoy working at is what we're looking for, then the job will be yours.

I hope that helps.

See ya,

Peggy

Paul Kupperberg, Writer
Peggy May, Editor

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Printed in Canada

DISCOVER *GOTHAM BY GASLIGHT*

Imagine Batman as he might have been had he lived in the Gotham City of the 1890s.

Imagine that Victorian Era city being stalked by a mad killer who just might be the mysterious and deadly Jack the Ripper.

Well, you need no longer rely on your imagination, as DC Comics presents an incredible tale that postulates the existence of Batman in the closing days of the 19th century in **GOTHAM BY GASLIGHT.**

GOTHAM BY GASLIGHT is an "alternate history," a story of what *might* have been if Gotham City had been home to the Darknight Detective a century ago. We meet the 19th century BATMAN shortly after he has begun his crimefighting career, on the trail of a mad killer terrorizing Gotham City with a series of murders chillingly reminiscent of the work of London's infamous Jack the Ripper.

These two antagonists are fated to meet. The only question remaining is which of them will survive.

GOTHAM BY GASLIGHT is a Prestige Format graphic novel, written by Brian Augustyn and illustrated by Mike Mignola and P. Craig Russell, with color art by Dave Hornung.

GOTHAM BY GASLIGHT. A story of Batman as he might have been in an era long ago and far away.

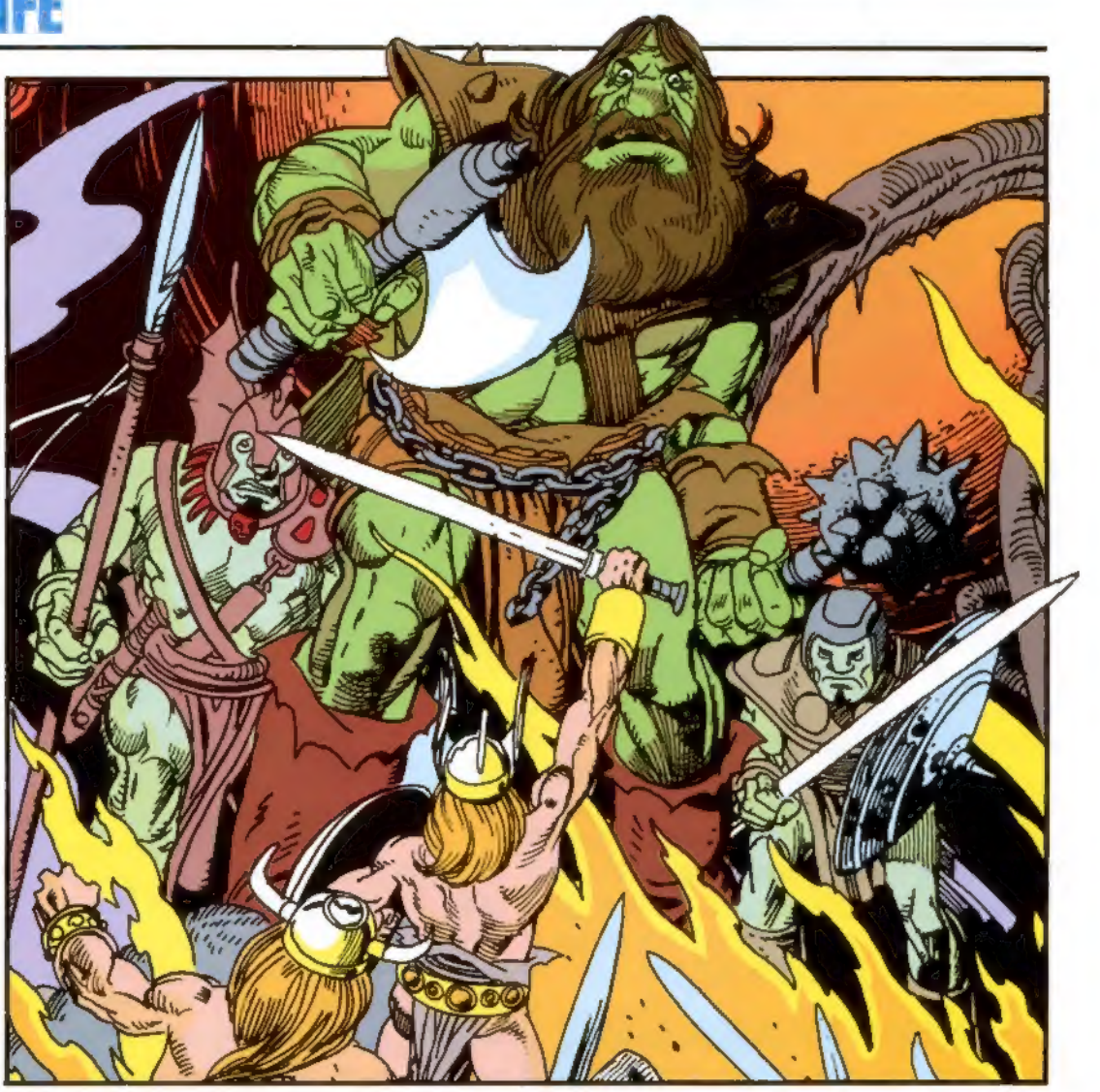
THE RING COMES TO LIFE

Richard Wagner's four-opera cycle *The Ring of the Nibelung* is a classic in the world of opera.

Now it becomes a classic in the world of comics in **THE RING**, an epic story of life, death, love, and betrayal. A seeress tells of the gods and the world's beginning, of how Wotan made a deal with the Giants . . . with the goddess Freia as the prize. To save her, Wotan must claim the Nibelung Gold and face the shape-changing ring-power of the evil Alberich.

The heroic *sword and sorcery* fantasy of THE RING is a four-book Prestige Format mini-series adaptation by writer Roy Thomas, with art by Gil Kane. THE RING is labelled "Suggested for Mature Readers."

THE RING is power . . . THE RING is epic *sword and sorcery* at its best.



BOOKS SHIPPING IN NOVEMBER

☐ **ACTION COMICS #648**
Part 2 of the 3-part "Brainiac Trilogy": With his physical form degenerating, Brainiac goes all out to build a new one. Written by Roger Stern, with art by George Pérez and Brett Breeding. Cover by Pérez. $.75

☐ **ADVANCED DUNGEONS & DRAGONS™ #13**
It was many years ago that Vajra escaped from a slavemaster, but her old master hasn't forgotten. Neither have the bounty hunters who have come to take her back. Written by Dan Mishkin, with art and cover by Jan Duursema. *(New Format)* $1.50

ADVANCED DUNGEONS & DRAGONS

☐ **ADVENTURES OF SUPERMAN #462**
She's got a job . . . but nowhere to live. Meet Alice, the *Daily Planet's* copy girl, and one of the working homeless of Metropolis. Written by Roger Stern, with art by Dan Jurgens and Art Thibert. Cover by Jurgens and Brett Breeding. $.75

☐ **ANIMAL MAN #19**
It's not a run-of-the-mill day for Buddy as Animal Man learns the secret of the universe. Written by Grant Morrison, with art by Chas Truog and Doug Hazlewood. Cover by Brian Bolland. *(New Format)* $1.50

☐ **BATMAN #443**
A series of brilliantly executed crimes . . . an impossible murder. It all adds up to a mystery for Batman as he tries to uncover the new mastermind of Gotham City's underworld. Written by Marv Wolfman, with art by Jim Aparo and Mike DeCarlo. $1.00

☐ **BATMAN: GOTHAM BY GASLIGHT**
What would a Batman of the 1890s have been like? How would he have operated in that Victorian age . . . against a maniacal murderer who might just be London's infamous Jack the Ripper? Written by Brian Augustyn, with art by Mike Mignola and P. Craig Russell. Cover by Mignola. *(Prestige Format)* $3.95

☐ **BATMAN Poster**
Add to your collection of Batman memorabilia with this spectacular fully-painted Batman poster by Steve Rude. Measuring 25"×35", the Batman poster displays the full power and mystery of the world's greatest detective, as only Steve "The Dude" Rude could capture him. $8.00

☐ **BLACKHAWK #10**
The Blackhawks come out of suspended animation to discover that Blackhawk Airways has become a vast organization operating from a remote island . . . run by an imposter. Written by Martin Pasko, with art and cover by Rick Burchett. *(Suggested for Mature Readers. New Format)* $1.50

☐ **CAPTAIN ATOM #36**
The streets of Las Vegas are the battleground where Captain Atom finds that even the secrets of the silver shield may not be enough to save him. Co-starring Major Force. Written by Greg Weisman, with art by Rafael Kayanan and Romeo Tanghal. Cover by Pat Broderick. $1.00

☐ **CHECKMATE! #24**
Part 4 of the 5-part "Knight Wars": Peacemaker learns the identity of the power behind the deaths of America's and Europe's greatest defense scientists . . . while CHECKMATE! seeks the identity of the man known as The Bishop. Written by Paul Kupperberg, with art by Steve Erwin and Al Vey. Cover by Erwin. *(New Format)* $1.50

☐ **DEADMAN: LOVE AFTER DEATH #1**
(of a 2-book mini-series)
Deadman finds love in the form of the ghost of a female aerialist rumored to have been murdered by her husband, the one-time owner of the abandoned circus in the Wisconsin Northwoods. If only her still living husband hadn't unleashed a horde of sideshow horrors to keep the two of them apart . . . Written by Mike Baron, with art and cover by Kelley Jones and coloring by Les Dorscheid. *(Suggested for Mature Readers. Prestige Format)* $3.95

☐ **DETECTIVE COMICS #610**
Even death can't stop the menace of the Penguin as he rises from the grave and begins to plot against Batman and all of Gotham City. Written by Alan Grant, with art by Norm Breyfogle and Steve Mitchell. Cover by Breyfogle. $1.00

☐ **DOC SAVAGE #16**
Doc and his crew may well be in over their heads as they face the aquatic menace of the Sea Baron and his mutant life-forms. Written by Mike W. Barr, with art by Gabriel Morrissette and Mike Bair. Cover by Andy Kubert. *(Deluxe Format)* $2.00

DOC SAVAGE #16

☐ **DR. FATE #12**
It takes *two* Doctor Fates to gain the upper hand over Darkseid . . . but the cost may be greater than the value of the victory. Written by J.M. DeMatteis, with art by Val Semeiks and Mark Buckingham. Cover by Shawn McManus. *(New Format)* $1.50

☐ **THE DOOM PATROL #29**
The Brotherhood of Dada have done more than just paint the Doom Patrol into a corner . . . they've trapped them *inside* a painting from which there is no escape. Written by Grant Morrison, with art by Richard Case and John Nyberg. Cover by Simon Bisley. *(New Format)* $1.50

☐ **DRAGONLANCE™ #15**
Part 3 of the 4-part "Myrella's Test of High Sorcery": As Myrella faces her test, Par Salian and Ladonna face death at the hands of Spyranus. Written by Dan Mishkin, with art by Mike Collins and Randy Elliott. Cover by Collins. *(New Format)* $1.50

☐ **EL DIABLO #5**
Part 2 of the 4-part "The Storm": The government, police, and the community of Dos Rios are at odds and helpless to stop the serial child murders . . . can El Diablo do anything more? Written by Gerard Jones, with art and cover by Mike Parobeck and John Nyberg. *(New Format)* $1.50

BOOKS SHIPPING IN NOVEMBER

☐ **FIRESTORM #93**
Part 4 of the 4-part "Elemental War": Toyko becomes the battleground for the final confrontation in the Elemental War as Firestorm takes on Red Tornado and Naiad . . . but what role will Swamp Thing play in this drama? Written by John Ostrander, with art and cover by Tom Mandrake. $1.00

☐ **FLASH #34**
Flash is deprived of all his senses and trapped in a seemingly endless white void by the mastermind behind the recent attacks on him. During his stay in this void he's shocked to be visited by . . . Barry Allen? Written by William Messner-Loebs, with art and cover by Greg LaRocque and Larry Mahlstedt. $1.00

☐ **FORGOTTEN REALMS™ #6**
Part 2 of the 4-part "Dragon Reach": As the threat of the Dragonhordes continues, rival wizards Omen and Elminster meet in head-to-head combat. Written by Jeff Grubb, with art and cover by Rags Morales and Dave Simons. *(New Format)* $1.50

FORGOTTEN REALMS™ #6

☐ **THE GREATEST TEAM-UP STORIES EVER TOLD Hardcover**
The title of this 288-page hardcover collection says it all, featuring DC's greatest heroes including Superman, Batman, Green Arrow, the Justice League of America, Adam Strange, and the Teen Titans; by some of its greatest creators, including Dick Sprang, Alex Toth, Neal Adams, Gardner Fox, Jim Aparo, Dennis O'Neil, Al Williamson, and Rick Veitch. Painted cover by Dave DeVries, from pencils by Carmine Infantino. $24.95

☐ **GREEN ARROW #27**
Part 1 of the 2-part "Warlord Returns": In Seattle, someone is gunning for Green Arrow . . . and Travis Morgan, the Warlord, is caught in the crossfire. Learn what happened to Travis since last we saw him. Written by Mike Grell, with art and cover by Dan Jurgens and Dick Giordano. *(Suggested for Mature Readers. New Format)* $1.25

GREEN ARROW #27

☐ **GREEN LANTERN: EMERALD DAWN #2**
(of a 6-issue mini-series)
Hal Jordan discovers his newfound power ring has a weakness . . . and so does the life of a super-hero. Wanted by the police, he dons a mask and finds he is hunted by the alien who killed Abin Sur. Written by Keith Giffen and James Owsley, with art and cover by Mark Bright and Romeo Tanghal. $1.00

☐ **HAWK & DOVE #8**
After witnessing a "mysterious" slaying, Ren's life is in danger . . . but so are those of Hawk & Dove as they meet the menace of M.A.C. Written by Barbara and Karl Kesel, with art by Greg Guler and Scott Hanna. Cover by Karl Kesel. $1.00

☐ **HELLBLAZER #26**
Things get totally out of control when Constantine gets too involved in a pagan celebration. Written by Jamie Delano, with art and painted cover by David Lloyd. *(Suggested for Mature Readers. New Format)* $1.50

☐ **THE HUNTRESS #10**
Nightmares come true as drug dealers begin building their own nuclear weapon and the Huntress is victimized by a serial killer. Written by Joey Cavalieri, with art and cover by Joe Staton and Bob Smith. *(Suggested for Mature Readers)* $1.00

☐ **JUSTICE LEAGUE AMERICA #34**
Beetle and Booster build a casino on the island of Kooey Kooey Kooey . . . but when Major Disaster and his Injustice League come to town, all bets are off. Guest-starring Aquaman. Written by Keith Giffen and J.M. DeMatteis, with art by Adam Hughes and Art Nichols. Cover by Hughes. $1.00

☐ **JUSTICE LEAGUE EUROPE #9**
Power Girl goes under the knife, with a surgical assist from Superman, while Flash and Elongated Man finally have it out. Written by Keith Giffen and William Messner-Loebs, with art and cover by Art Nichols. $1.00

☐ **L.E.G.I.O.N. '90 #12**
The L.E.G.I.O.N. is officially named, and the spotlight is on the "new" Dox as the Emerald Eye takes its toll on Bek. Written by Keith Giffen and Alan Grant, with art by Barry Kitson and Mark McKenna. Cover by Kevin Maguire and Al Gordon. *(New Format)* $1.50

☐ **LEGENDS OF THE DARK KNIGHT #2**
Part 2 of the 5-Part "Shaman": Rumors of human sacrifice surface . . . a mysterious bat-man is murdering people in Gotham. To piece it all together, Bruce Wayne establishes a workshop in the cavern beneath his home. Written by Dennis O'Neil, with art by Ed Hannigan and John Beatty. Cover by George Pratt, from pencils by Hannigan. *(Deluxe Format)* $1.50

☐ **THE LEGION OF SUPER-HEROES #3**
The mystery of the Legion's missing five years continues to unravel as the Legionnaire you thought was dead returns . . . and the one you thought would live forever *doesn't*. Written by Keith Giffen, Tom Bierbaum, and Mary Bierbaum, with art and cover by Giffen and Al Gordon. *(Deluxe Format)* $1.75

☐ **LOONEY TUNES MAGAZINE #1**
Presenting the first 32-page issue of a quarterly magazine featuring Warner Bros.' Looney Tunes favorites, including Bugs Bunny, Daffy Duck, and Porky Pig. This publication for young readers contains articles, jokes, puzzles, a four-page comics story, mini-poster, and two-page illustrated prose story. Cover by John Costanza and Greg Theakston. *(Magazine size)* $1.95

☐ **MANHUNTER #21**
Manhunter's past returns to haunt him . . and it couldn't come at a worse time, just as he begins his retaliatory campaign against Dumas in Tokyo. Written by Kim Yale, with art by Grant Miehm and John Statema. Cover by Miehm. $1.00

☐ **MISTER MIRACLE #12**
While The Head's cronies want Mister Miracle, some aliens want The Head—or do they want Scott? Written by

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Len Wein, with art and cover by Joe Phillips and Bruce Patterson. $1.00

MISTER MIRACLE #12

☐ **THE NEW GODS #11**
Part 5 of the 6-part "Civil Warrior": Orion has chosen sides in the war as he goes to battle *against* New Genesis and for Darkseid. Written by Mark Evanier and Paris Cullins, with art by Cullins and Will Blyberg. Cover by Cullins. *(New Format)* $1.50

☐ **THE NEW TITANS #62**
Part 1 of the 4-part "Bloodline" saga: The Terminator is back as the Titans face the greatest challenge of their existence with the debut of a deadly new villain. Written by Marv Wolfman, with art and cover by Tom Grummett and George Pérez. *(Deluxe Format)* $1.75

☐ **THE PHANTOM #10**
When emergency food shipments for the drought-ravaged nation of Khagana disappear, The Phantom steps in to provide relief. Written by Mark Verheiden, with art and cover by Luke McDonnell. *(New Format)* $1.50

☐ **THE QUESTION #33**
He can't speak or tie his shoes, but he's willing to help anyone, including Myra and Vic. Introducing a new Batman character. Written by Dennis O'Neil, with art by Denys Cowan and Malcolm Jones III. Cover by Cowan. *(Suggested for Mature Readers. New Format)* $1.75

☐ **THE RING #1**
(of a 4-book mini-series)
The greatest fantasy opera, Richard Wagner's "The Ring of the Nibelung," is now a *sword and sorcery* epic of life, death, love, and betrayal—in comic book form. A seeress relates the tales of the gods, the world's beginning, and Wotan's deal with the Giants for the fate of the goddess Freia. Written by Roy Thomas, with art and cover by Gil Kane. *(Suggested for Mature Readers. Prestige Format)* $4.95

☐ **SANDMAN #13**
A look at the Sandman's 600-year relationship with a man who refuses to die. Written by Neil Gaiman, with art by Mike Dringenberg and Malcolm Jones III. Painted cover by Dave McKean. *(Suggested for Mature Readers. New Format)* $1.50

☐ **SGT. ROCK SPECIAL #6**
Re-presenting four classic thrilling battle tales: Sgt. Rock in "What's the Color of Your Blood?" by Robert Kanigher and Joe Kubert (OUR ARMY AT WAR #160); Mlle. Marie in "T.N.T. Spotlight," with art by Mort Drucker (STAR-SPANGLED WAR STORIES #87); "The Greatest Story Never Told" by Paul Kupperberg, Frank Miller, and Danny Bulanadi (WEIRD WAR TALES #68); and "Midnight Run," with art by John Severin (SGT. ROCK #347). Cover by Joe Kubert. $2.00

SGT. ROCK SPECIAL #6

☐ **THE SHADOW STRIKES! #4**
High atop the Brooklyn Bridge, The Shadow brings the grisly series of killings to a violent conclusion as he battles the mad monk to the death. Written by Gerard Jones, with art and cover by Eduardo Barreto. *(Deluxe Format)* $1.75

☐ **STAR TREK® #4**
A routine trip into drydock for repairs to the *Enterprise* finds Kirk the subject of an investigation of his actions. Written by Peter David, with art by James W. Fry and Arne Starr. Cover by Jerome Moore. *(New Format)* $1.50

☐ **STAR TREK®: THE NEXT GENERATION #4**
The *Enterprise* races after the decoy vessel while Worf attempts to disable the alien ship. Written by Michael Jan Friedman, with art by Pablo Marcos. Cover by Jerome Moore. *(New Format)* $1.50

☐ **STARMAN #18**
Domestic trouble brews in the Payton household . . . but that's nothing compared to Starman and Power Girl's ongoing battle with the master of magnetism, Dr. Polaris. Written by Roger Stern, with art by Tom Lyle and Scott Hanna. Cover by Lyle. $1.00

☐ **SUICIDE SQUAD #36**
The Squad closes ranks in a desperate attempt to escape from Apokolips . . . but not everyone will get home alive! The Forever People guest-star. Written by John Ostrander and Kim Yale, with art by John K. Snyder and Geof Isherwood. Cover by Snyder and Karl Kesel. $1.00

☐ **SUPERMAN #39**
Jimmy Olsen's been *displaced* from Professor Hamilton's lab and into a bizarre, unearthly realm, where he meets a long lost family member . . . or does he? Written and pencilled by Jerry Ordway, with inks by Dennis Janke. Cover by Ordway. $.75

SUPERMAN #39

☐ **SWAMP THING #92**
The bayou is haunted . . . and these ghosts could have a profound effect on Swamp Thing, Abby, and the baby. Written by Doug Wheeler, with art by Pat Broderick and Alfredo Alcala. Painted cover by John Totleben. *(Suggested for Mature Readers. New Format)* $1.50

☐ **WONDER WOMAN #38**
The daughter of the war-god Ares, Eris, threatens the Amazons and guest-star Lois Lane. Written by George Pérez and Mindy Newell, with art by Chris Marrinan and Steve Montano. Cover by Marrinan and Pérez. $1.00

people at WORK

JULIUS SCHWARTZ

When comic book fans discuss the greats of the business, one of the names sure to be included is that of editor Julius Schwartz. Proof of his contributions to the field can be found in this month's *The Greatest Team-Up Stories Ever Told*. Julie was the original editor of seven out of the fifteen stories being reprinted, and he contributes the Foreword.

Julie didn't plan on getting into comics. In fact, he began his professional career before there was a comic book industry. "From what I gather from my birth certificate, I was born June 19, 1915 in The Bronx," Julie told us. "I have no idea if I was born in the hospital or, more likely, in the apartment where I lived. I know that when my younger sister was born, the doctor came and he had a little black bag in his hand and he said 'I'm bringing you a surprise.' I was eight years old at the time. And then I found out he brought a baby, so at eight years old, that was my knowledge of the world about me. You brought a baby in a little black bag. And here all along I'd thought it was the stork."

Julie began his foray into the realm of imaginative literature via science fiction. "I was a reader of what was called paperback books, featuring Nick Carter, Frank Merriwell . . . the dime novels. One day I ran out of reading material, so I asked my friend Charlie Whelan if he had anything to trade for my paperbacks. He gave me this magazine called *Amazing Stories*. That's when I became a real science-fiction fan.

"These magazines had readers' departments that listed names and addresses on the letters, a thing I copied much later on in the comic books. It led to people corresponding with one another, and I found out through that that there was a club for science-fiction fans in The Bronx called The Scienceers. I was 16 years old when I became a member, and it was when I attended my first meeting that I met my lifelong friend, Mort Weisinger.

"Mort and I put out what is now regarded as the first science-fiction fan magazine, *The Time Traveller*. We'd publish gossip, information about stories that were going to appear, and general talk, and that led to my becoming an agent for science-fiction writers. For example, an editor would tell me, 'Gee, I have to fill up the issue and I'd love to have a time-travel story.' So I thought it would be a good idea if I contacted a guy like Edmond Hamilton and told him to write a time-travel story and it would practically be a sure sale. Eventually he sent me the stuff and I became his agent.

"Hamilton was one of my first clients, but I eventually had all the big name writers of the time. You must understand, there wasn't money in agenting. Which did not make me wealthy, but it did give me enough money to be able to go to California in 1939 with Mort and Otto Binder, a trip we repeated in 1940, and in 1941 I did it with Ed Hamilton." Julie remembers the latter trip as a momentous event, both for himself and for the world of science fiction. "Ed and I found a place to stay in Los Angeles near Olympic Boulevard and by a marvelous, strange coincidence there was this teenager who used to sell newspapers on the corner to passing motorists. That young fellow was Ray Bradbury.

"Actually, I had met Ray in 1939 when he

came to the first World Science-Fiction Convention in New York. He wanted to meet this agent named Julie Schwartz who he'd heard about, and he figured if he was going to be a science-fiction writer, he wanted this Schwartz guy to agent his stuff. Well, of course, when he was a teenager, I laughed him off, but I didn't dismiss him. He kept sending me stuff until I eventually sold a story of his in 1941."

Julie's contacts in the science-fiction community eventually led to his introduction to comic books. His friend Mort Weisinger had served as editor of *Startling Stories* and other pulp magazines before accepting a position as an editor for DC Comics. Mort, in turn, had given comics assignments to one of Julie's clients, Alfred Bester. "Alfie Bester told me there was an opening up at All-American Comics, which sort of was a cousin or relative of DC Comics at the time.

"I told Alfie I could see no reason for going down and applying for the job. I had no qualifications whatsoever. The funny part is, that although I had never even read a comic book, I knew everyone in science fiction who was involved in comics. For example, I knew Manly Wade Wellman, who was not only writing for DC, but was ghostwriting The Spirit, I believe, and did a lot of work on Captain Marvel. Otto Binder, who wrote 500 Captain Marvel stories. Even John Broome, who became my closest friend, was writing comics.

"In any event, I bought a couple of comic books, read them going on the subway ride down to DC. I was interviewed on February 21, 1944, by the editor-in-chief, Sheldon Mayer, and he hired me.

"I edited all the books that All-American was putting out at the time, including Sensation Comics, Wonder Woman, All-American Comics, Green Lantern, Flash Comics and All-Flash Comics, Comics Cavalcade, and, of course, there was the most important one, All-Star Comics, which featured the Justice Society of America.

"The super-hero comic started to fade out by the end of the 1940s, so we had to go into other material. Crime comics, like Big Town and Charlie Chan, and a lot of westerns, and war books. Then, in the mid-50s, DC came up with the idea to do a magazine called Showcase. The principle behind Showcase was simple. In those days, all magazines were sold on the newsstands and it took several months before you found out whether it was a success or not. And if it was a failure, you'd lose a lot of money. So the idea was to try new features in Showcase, wait a few months to see how it was doing, and if it did well, we would put it out in its own title.

"At an editorial meeting it was suggested that we bring back The Flash and try it out in Showcase. Irwin Donenfeld, who was running the outfit at the time, said it sounded like a good idea and wanted to know who was going to edit it. Everyone looked at me because I was the original editor of The Flash.

"I decided to just keep The Flash's name. Everything else would be different, the origin, the secret identity, and so on. I asked Robert Kanigher to do the story. During the plotting of the story, someone suggested—either me or Kanigher, that once Barry Allen realizes he has super-speed and wants to give himself a name, he remembers he used to read a comic book about a speedster called The Flash and he takes that name. At that point I conceived of the idea that there really had been a Flash and that eventually led to the Earth-One/Earty-Two concept for DC's multiverse.

"Flash's appearances in Showcase were a success and the decision was made to publish it in its own title. I went in and asked how we were going to number this new title. Do we start it at #105, which was a continuation of the previous run, or should we call it Flash #1? And Donenfeld said, 'No question about it, we're calling it Flash #105.' Irwin felt that when a kid went to a newsstand and saw hundreds of magazines, if he saw one numbered 105, he or she would figure that it had lasted a long time and must be a damned good magazine. However, with Flash #1, it's an untested magazine. They wouldn't buy it. So you see how times have changed since back in the 1950s."

Revival fever continued unabated after that, with Julie leading the way. "After Flash, we tried Green Lantern in Showcase, and then we did Justice League of America in The Brave & The Bold, we did Hawkman and Atom . . . all were successes. By the 1960s, superheroes were back in full blossom.

"However, in 1964, sales of The Batman were exceptionally poor, almost on the verge of being cancelled. Irwin Donenfeld felt I had proven myself with the success of Flash, Green Lantern and the others and thought maybe I could do as well with The Batman. So I introduced in 1964, which coincidentally was the 25th anniversary of the character, what I called 'The New Look.'"

Seven years later, long-time Superman editor Mort Weisinger left DC to pursue a career in freelance writing and Julie was handed DC's "flagship" title to edit. "I was a little leery about the assignment, but once again I did what you might consider a New Look, a revitalization. I changed him from being a reporter for the Daily Planet to a TV newsman because I felt the people reading comic books don't read the newspaper too much, but they did all watch television. It gave me a chance to do things with Clark Kent that I couldn't do with him as a newspaper reporter. I also got rid of Kryptonite, and the robots Superman used to use to cover his secret identity. I gave Clark a new wardrobe, which was so well received that it was written up in *Gentleman's Quarterly*. I edited Superman for the next 17 years, until I gave up editing my regular titles and was given the job of doing science-fiction graphic novels, adaptations of well-known stories. Which unfortunately was way ahead of its time and did not succeed, mainly, I believe, because they did not get into book stores. When that project was cancelled, I gave up editing completely and became a consultant to DC. My main thrust is as a goodwill ambassador for DC Comics. I travel around to various comic book and science-fiction conventions."

As someone once said when introducing Julie on a radio program discussing comics and science fiction, each field has its living legends, but there's only one person who's a living legend in *both* fields . . . and that's Julie Schwartz.

JUSTICE LEAGUE AMERICA

From the archives of the DC Comics Library, we bring you the cover of JUSTICE LEAGUE AMERICA #7 (1961), just 'cause it's a fun cover.

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